

# • MUSEUM NEWS •

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PORTRAIT OF WILLIAM IV

Gift of Arthur J. Secor

SIR DAVID WILKIE

## THE TOLEDO MUSEUM OF ART NEWS

### A GIFT OF PRESIDENT SECOR

SIR DAVID WILKIE, the Scotch artist, is frequently considered a member of the English School. Born a minister's son in a small village of County Fife, his rapid rise to honor and success awoke naive surprise in the artist as it did in his father's parishioners and the neighboring squires. The shy, eccentric boy remained reserved and modest, yet determined to improve his training and pursue companionship among men of letters and position. As a country boy his chief fault lay in a constant scribbling, in textbooks, on schoolroom and parsonage walls, and in a consequent disregard for all other occupations. Early in his youth the kindness of the Earl of Leven admitted Wilkie to the Edinburgh Academy of Design, and at nineteen the boy felt himself ready to return to Culz and open his studio.

Finding little recompense in village life and few commissions, he next went to study in London, where the famous and debonair Sir George Beaumont offered him friendship and the acquaintance of valuable friends. With Wilkie's study at the Royal Academy Schools came his first Academy acceptance, which led to the success wonderfully described by the artist, "I believe I have at least forty pictures bespoke." Only too soon he found that wealthy friends might thus express their admiration without thought of payment or commission to the aspiring countryman.

His paintings so admired and sought were subjects of English genre, the blind fiddler, the village festival, cardplayers, a girl refusing her suitor. In this he unconsciously followed the great Hogarth, to whom his style was similar in its dark-toned, rich glow, its many figures, the humor and tragedy of town and village life. His patron Beaumont gave him Hogarth's mahl stick, treasured until a painter worthy of it should arise. With the death of Sir Henry Raeburn, Wilkie succeeded him in the quaint dignity of Limner to the King of Scotland.

Amazing as was his prodigious success, we are yet more surprised by his subsequent total change of style. Travel in Spain interested Wilkie in the styles of Velasquez and Murillo, in their dramatic grandeur, and broad contrast of light and dark, a style the very opposite of his detailed mosaic of animated figures. The portrait aloofness of Spanish subjects contrasted greatly with the Scotchman's story-telling groups of humble folk. The English public fretted at his desertion of intrinsically familiar scenes, despite the official approval

expressed by George IV by his purchase of several pictures in Wilkie's Spanish manner.

Once more the death of an English portraitist, Sir Thomas Lawrence, brought honor to Wilkie, who was henceforth Painter in Ordinary to George IV, William IV and later to Queen Victoria. From his twenty-second year to his death at sea in 1841, David Wilkie prospered, appreciated by Sir Walter Scott, by Lockhart, by Wellington, and by Benjamin West. Turner commemorated his burial at sea in a painting, later part of his famous gift to the English nation, and today to be seen in the National Gallery.

Sir David Wilkie's first manner is his greatest. On his paintings of English life and on his portraits of the English kings his fame must rest. The Spanish venture and a minor essay at historical subjects, as well as an attempt to paint like Rembrandt, rather harmed than advanced his reputation, as did his careless experiments with varnishes which later resulted in the failure of many canvases subsequently darkened by time.

In his best work, Wilkie stressed subject more than method, and sentiment above his brushwork; he was popular because, like Scott, he portrayed the universal passions, in humble native settings.

Our portrait of William IV shows Wilkie's master regal in the full insignia of the Order of the Bath. The blond English head holds our attention by its contrast with a dark background, and this in spite of the ponderous attire that overwhelms His Majesty. Wilkie, by the broad technique, the full rich quality of brush stroke, simplifies and ennobles a costume which by its great detail affords pitfalls for a lesser artist. The collars of His Majesty's orders, the insignia, black velvet of robes, deep red in the costume, and the predominance of white satin are all rendered with a fine dash that approaches the impressionistic. In quality and style Wilkie here matches the unassailible dignity of his king, and seldom has a ruler been presented to his subjects with artistic grandeur so worthy of our applause.

The Arthur J. Secor Collection, presented to the Toledo Museum in 1922, has been so increased by more recent gifts of President Secor that recently Gallery VI as well as Gallery II has been allotted to it. Wilkie's portrait of William IV, along with the other works by the older masters, has been installed in the new Secor Gallery.



ANTIBES

Gift of Edward Drummond Libbey

CLAUDE MONET

## MONET'S ANTIBES ACQUIRED

THE Toledo Museum has acquired Monet's celebrated painting, *Antibes*, for its permanent collection. This important accession was made possible by the art purchase fund provided by Edward Drummond Libbey. Monet is the third of the great Impressionists to be represented in the Museum, his predecessors being Manet and Degas.

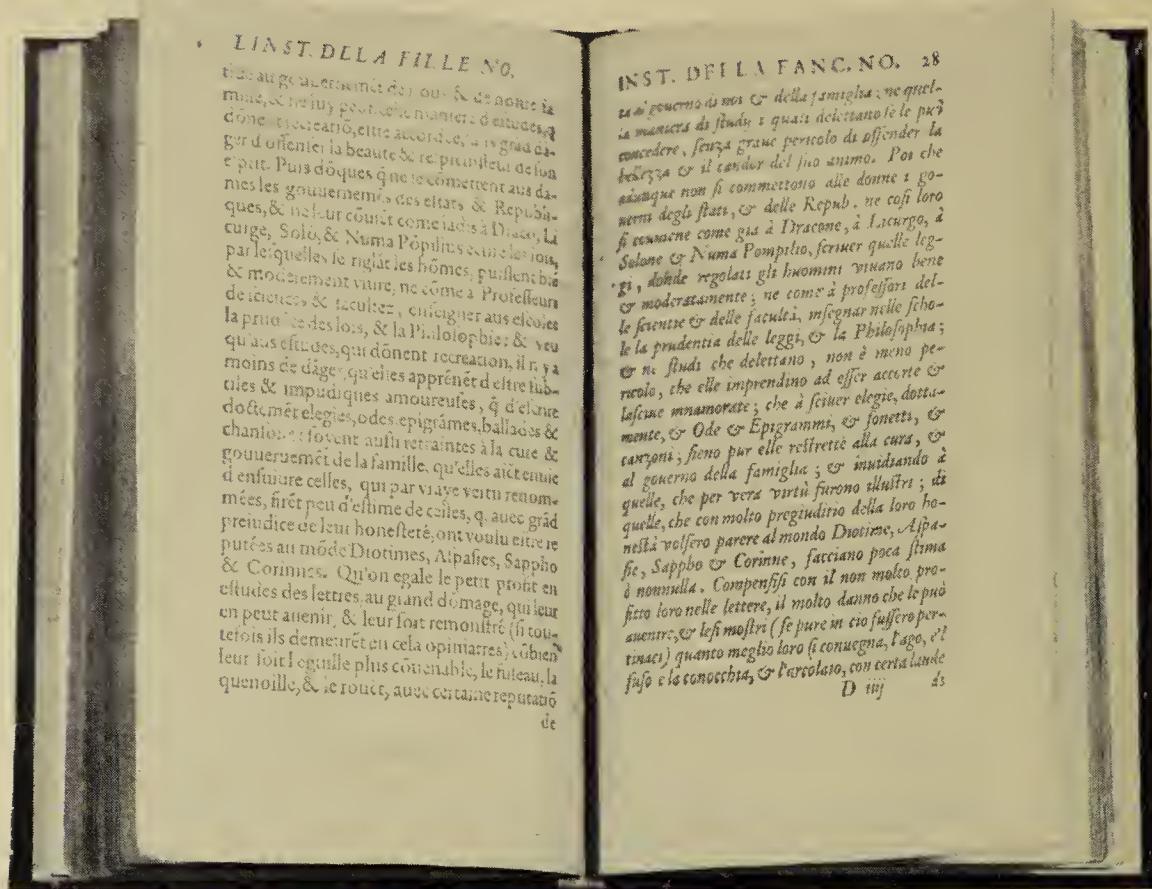
The names of Monet and Manet are always linked together. This is due not alone to the similarity of spelling. Both were leaders of the Impressionist movement. Manet was the elder, and perhaps had the more vivid and powerful personality, which caused the group to center about him, but it was Monet who discovered the principles and developed the technique which most deeply influenced his associates and successors. It was Monet also who gave to the movement—quite unintentionally—its name. In the *Salon des Refuses* ordered by the Emperor in 1863 for the works of Manet and his friends, which had been rejected bodily by the *Salon* jury, Monet had a painting to which he had given the title, *Impression*—The Setting Sun. The crowd who came to laugh

seemed to find most cause for merriment in this picture, and henceforth members of the group were known as Impressionists.

For years these artists were held up to public scorn by the established and official painters and critics as innovators and lunatics who were attempting to break down the traditional art of France. Today we realize that their work was a return to the best tradition of their native land; that they are in the direct line of descent of Chardin, Claude Lorrain, Watteau, Latour and Fragonard; that their revolt was against the foreign Neo-Classical elements which had been introduced nearly a century earlier under the social conditions which led to the Consulate and the First Empire.

The Impressionists made use of the then recent scientific discoveries on the nature of light and color. Instead of mixing paint on the palette to produce an approximation to the hues of nature, they placed in close proximity bits of pure color, counting upon the eye of the beholder, at the proper distance, to mix them. Thus they secured a purity and brilliance of color, and a superior luminosity.

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THE FIRST BOOK FROM THE PLANTIN PRESS

Manet had said, "The principal person in a picture is light." Monet made light the subject of his pictures. Fifteen times he painted the two hay stacks, but each of the fifteen is a different picture, for in each he has caught the variation produced by changing light and atmosphere. The Poplars, the Cliffs at Etretat, the Cathedrals and the Bridges are others of his series in which he has attacked and solved the problem of light and atmosphere.

The Antibes is one of the pictures Monet painted on the Mediterranean. It is dated 1888 and was exhibited at the Grafton Galleries in London in 1905, in company with the Dancers by Degas, now also owned by The Toledo Museum. Both were long in the same collection in Paris. The Antibes was shown in the Toledo Museum's exhibition of French paintings in February 1929, and was perhaps the most admired picture in that assemblage.

The painting shows a city, its buildings bathed in the light of the setting sun, viewed from across the water which forms the foreground, while in the distance are the hills, glowing purple as the shadows fall upon the valleys. To the right on the near shore are trees tinted by autumn yellow, gold and russet. The shadows in the hills, and on the buildings of the city are those luminous veils which

the Impressionists knew so well how to paint. They are not dull and dead, but are full of light—but light of a far different quality than that reflected from the sides of the buildings in the direct rays of the sun. The picture responds beautifully to the mood of the moment when it is seen. On a cloudy day, it too is overcast, and on a brilliant one it has that vibrancy and shimmer which is so characteristic of the south coast of France. It has been installed in the Edward Drummond Libbey Gallery.

### PLANTIN'S FIRST BOOK

THE printing office of Plantin enjoyed the longest continued existence of any publishing house, its productive activities extending over three centuries. It was established in 1555 by Christopher Plantin, a Frenchman who had practiced bookbinding and bookselling at Caen. Later he established himself in Antwerp as a bookbinder. In 1555 he opened a small publishing house and each year his publications became more numerous, although his progress was not without its difficulties. An unorthodox prayer book issued by his house brought about financial ruin while he was in Paris. Upon his return he reestablished his office, managing to secure the favor of the

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THE WOODLAND POOL

HENRY W. RANGER

Gift of Elsie C. Mershon

Church, and before long he was appointed Printer to the King of Spain, Philip II.

He conceived the publication of a polyglot Bible which should forever fix the original text of both Old and New Testaments. To make possible this elaborate production with parallel text in Latin, Greek, Hebrew and Chaldaic, he secured a grant from the King of Spain in return for the equivalent value in copies of the book. It was at length brought out in eight volumes, after difficulties with his royal patron as well as the religious authorities. His printing office then possessed twenty presses, a very large establishment for that day.

His business was soon disrupted again, this time by the plunder and burning of Antwerp by the Spaniards. Although he was not forced to close, he found himself in the difficulty from which modern production is not secure, namely, over-extended inventories; and he was constantly in financial difficulties. In 1582 he turned his business over to his sons-in-law, including John Moretus, and became printer to the University of Leyden, returning about three years later to his own plant, which he operated until his death. It continued to operate under John Moretus and his descendants. In 1876, the city of Antwerp purchased the

buildings with their contents, restoring them as closely as possible to their condition in Plantin's own day, and thereby making this one of the most remarkable museums in existence.

The first book which Plantin published, in 1555, was entitled *Institution d'une Fille de Noble Maison*. This small book is a bilingual edition, the Italian text being printed in Italic and the French or Romance translation in Roman type. There are said to be but eight copies of this work now in existence, three of them being on blue paper. One of these latter is now in the possession of the Toledo Museum, where it has been installed in the George W. Stevens Gallery of Books and Manuscripts.

#### A RANGER LANDSCAPE

THE Woodland Pool by Henry Ward Ranger is one of two works by this American master of landscape painting in the permanent collection of The Toledo Museum of Art. It came as the gift of Miss Elsie C. Mershon, of Saginaw, Michigan, in memory of Edward Mershon, a friend of our first Director, George W. Stevens.

Painted in 1904, it illustrates the characteristic qualities of the best of Ranger's can-

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ST. JEROME IN HIS STUDY

ALBRECHT DURER

vases. More decorative than naturalistic, with brilliant color enhanced by a peculiar ability to catch a multitude of high-lights, it is yet as poetic as a Corot, with whose work Ranger's has often been compared. The russet and gold leaves of autumn and the dark trunks and limbs of the trees contrast with the high-keyed blues and greens of the distance, the sky and the pool full of reflections.

Ranger was a master of color, studying the methods of the early men and applying these observations to his own work. Birge Harrison describes Ranger's method of obtaining the tonal modulations for which he was noted, as "a cool overtone painted freshly into a

warm undertone, care being taken to mix or blend the two coats and not to cover up completely the undertone, rather letting it show through brokenly all over the canvas; the vibrations being secured, naturally, by the separate play of warm and cold notes."

Ranger was born in 1858 and died in 1916. He began to paint early in life but was for the most part self-taught. He traveled in Europe and there studied the works of his immediate predecessors, the Barbizon group and the Dutch landscapists of the early nineteenth century. It has been said that he was their imitator; however, he brings to his work a frankness, individuality and new range of

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vision which more than refutes such a statement. He returned to America in 1888, and became the leader of a group of men who were known as the Tonal Painters of America. They found new beauties in the familiar scenery of the vicinity in which they worked, painting at Lyme, Connecticut, which was their Barbizon, and in New England, their Fontainebleau.

The vigorous art of Henry Ranger and the influence he exercised over a large number of contemporary and later painters, has done much to place American landscape painting in the high position it now holds among that of all nations.

### DURER'S ST. JEROME

THE unique genius of Albrecht Durer is perhaps most thoroughly revealed in his engravings on metal. Perhaps in no print more than in that called St. Jerome in his Study are his powers so completely shown. The tonal effects of light and shadow obtained by line alone, the pattern of detail—of which there is more than usual in this work—the simplicity and serenity, and the incomparable drawing of which Durer was master, all have their place in this engraving.

Although Durer traveled in Italy and Flanders, he continued to use in his works the costumes and surroundings of his native land, especially of his city, Nuremberg, and from them we may reconstruct a picture of Germany and German life as it was in his day. We have in the St. Jerome a perfect rendition of a medieval interior, with its gourd chandelier hanging in the center of the room, the bottle-glass windows, through which the sun enters, and the chairs, vessels, even the crucifix on the table, such as were in use in the finer homes of the period. Were it not for the Saint's ever-present lion in the foreground, the Cardinal's hat hanging on the wall and the unearthly light behind the head of the seated figure, the picture could represent any one of the scholars of the sixteenth century with whom Durer was closely associated.

Published in 1514, the St. Jerome has been one of the most popular of Durer's works from the time it was issued. The interest aroused in the study of the Bible by the Reformation, in which Durer took an active part, and the preaching of his friends Martin Luther, Erasmus and Melancthon, together with the fact that it was said that St. Jerome translated the Bible into Latin, made this subject a favorite of the period.

The Saint Jerome is a masterpiece of technique by the greatest of line engravers, but it

claims our attention to a great extent by its human interest. The artist has given us a sensitive and spiritual portrayal of the Saint, seated at his studies—an understanding rendition such as could have been done only by one of profound religious feeling and meditative qualities.

Durer was one of the great thinkers as well as great artists of his age, and was held in high regard by his contemporaries, among whom was Vasari, Italian artist and biographer. He speaks of the Saint Jerome engraving as follows: "Finally he published the sheet with St. Jerome in the habit of a Cardinal, writing, with the lion sleeping at his feet. In this work, Albrecht represented a room with windows of glass through which stream the rays of the sun, falling on the place where the Saint sits writing, with an effect so natural, that it is a marvel; besides which there are books, timepieces, writings and so many other things that nothing more and nothing better could be done in this field of art."

Many of the subjects of Durer as well as other artists of his time were allegorical, for in those superstitious days the love of mystical interpretations was at its height. The St. Jerome in his Study seems to need no explanation. Still, writers claim that it was the second of a series of four plates planned to represent the Four Temperaments, three of which were completed: the Melancholia, obviously representing the temperament of its name; the Knight, Death and the Devil, said to portray the sanguinary temperament; and the St. Jerome chosen to typify the meditative or scholarly temperament.

### COMING EXHIBITIONS

THE Annual Exhibition of the work of students in the Museum School of Design and that of the Public School Art Classes, will occupy the temporary exhibition galleries, the corridors and class rooms in May.

During the summer months, June, July and August, the Eighteenth Annual Exhibition of Selected Paintings by American Artists will be shown. The best paintings available by the foremost contemporary American artists have been selected from the important Eastern exhibits, such as those of the National Academy of Design, the Pennsylvania Academy, the Corcoran Gallery of Art and the Carnegie Institute, and have been invited for this exhibition. It affords the people of Toledo an opportunity of viewing the outstanding works of these many exhibits without traveling outside of their own city.

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### • MUSEUM NEWS • THE TOLEDO MUSEUM OF ART FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR, BLAKE-MORE GODWIN, M. A.  
Director of The Toledo Museum of Art.

No. 56 APRIL 1930

*Art is that science whose laws applied to all things made by man make them most pleasing to the senses.*

George W. Stevens.

#### EDITORIAL

THE proposed Park opposite the Museum is becoming a reality. The City of Toledo has now secured the property at the corner of Parkwood and Monroe Street. This comprises one-third of the necessary Monroe Street frontage. The Trustees of the Museum stand ready to purchase from the Estate of Edward Drummond Libbey another third of the frontage located at the corner of Monroe and Scottwood and present it to the City. There will then remain to be acquired the Walcott property in the center of the block on Monroe, and some additional lots on Parkwood. Negotiations for the former have already begun. It is hoped that they may be carried to a speedy conclusion so that at least all of the property on Monroe Street may at once come into the hands of the City and be relieved of the unsightly billboards which now disfigure it.

Two years ago the first definite steps were taken toward the creation of this park. The City Council by unanimous vote has passed the necessary legislation. Mayor Jackson and Directors Schroeder, Dodd and Peters have

given their support to the project and used untiring efforts in carrying out the enactments of Council.

Meanwhile the Museum has not been neglectful of the other side of the street. It has acquired eight additional pieces of property contiguous to its original holdings, to give an adequate setting for its completed building. At the end of three more years, if we are able to maintain our present scale of payments, we will own free of debt about ten acres in the heart of the city with a frontage of twelve hundred feet. This is one of the largest tracts of museum owned and occupied land in the country.

In fact, museums usually do not own the land upon which they are located. It is the general custom of American cities to give to their museums sites in the parks or upon other city owned property. This the Toledo Museum has not asked. Rather, through the generosity of its Founder and its own resources, it has created a breathing place in the center of the city. It has, in effect, provided a park of unusual beauty which may be enjoyed by all. It has sought to contribute another to the open spaces which are all too few in any growing city, rather than to encroach upon those which already exist.

To provide a setting in addition to a site for its buildings, it has had to pledge all of its unrestricted income—which might otherwise be applied to the purchase of works of art or to maintenance and operation—for the payment of obligations incurred in the purchase of additional real estate. In this direction it has stretched its resources to the limit.

The City, by its acquisition of the property opposite the Museum, will insure the future against undesirable encroachments which would mar the beauty which the Museum has created and will gradually extend. It will give to thousands as they leave the portals of the graceful, classic building which houses innumerable treasures created by man, a glimpse of that beauty which is Nature's contribution.

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### REPORT OF THE DIRECTOR FOR 1929

THE past year has been one of normal growth in all directions for our institution. Our attendance increased 5,498 over that for the preceding year, reaching a total of 185,413. Of this total, 115,180 were adults and 70,233 children. While this increase is no large percentage of our total attendance, it is encouraging because at the end of February 1929, our attendance for two months only was nearly 15,000 less than for the same two months of the preceding year due no doubt to the unusually severe weather and the repaving of Monroe Street. The increase in attendance is almost equally divided between adults and children.

A more significant fact is the increase in our total attendance at educational activities which was 16,873, bringing the total attendance at lectures, classes, concerts and the school of design to 117,486. This increase in attendance at activities, nearly three times as great as the increase in total attendance, would indicate that a large percentage of the visitors to the Museum are of a serious turn of mind and that they come not out of idle curiosity, but rather to definitely add to their store of knowledge and their appreciation of art.

Although we are restricted in space for temporary exhibitions and our funds for that purpose are small, we have held during the year, twenty-two exhibitions each of them lasting for a period of one month, in addition to a considerable number of smaller exhibitions of special interest to the students in our school and which have been shown in the corridors and the class rooms. Of the twenty-two principal exhibitions, six of them were of great importance. The Exhibition of Ancient American Art held in January was the first temporary exhibition of the Pre-Columbian Art of our own continent ever shown in an American museum of art. The exhibition of French paintings held in February brought to Toledo a fair cross section of the artistic output of France during the last century including both the earlier and more conservative artists and the more recent and advanced ones. Our Seventeenth Annual Exhibition of Selected Paintings by Contemporary Americans included many of the best works of our countrymen produced in the last year. The showing of the objects from our own excavations in Mesopotamia together with a group from the excavations of the British Museum and the University of Pennsylvania Museum was a most popular exhibition bringing to the Museum the largest at-

tendance for the month of September that we have ever known. The International Exhibition of Water Colors circulated by the Chicago Art Institute brought to our galleries a splendid showing of contemporary achievement in this medium which has recently had a revival of popularity with a consequent improvement in style, color and technique. The tapestry exhibition held in November was a continuation of the one held in 1928, showing the development of the art of weaving from the Gothic period through the eighteenth century. We hope to be able to hold next year an exhibition of the work of our contemporary looms, which will bring the story of weaving as told in our series of exhibitions down to the present day.

The temporary exhibition is an important part of our educational work. It serves to bring to Toledo many fine things which are unrepresented in our permanent collection. Especially does it enable us to keep abreast of the contemporary movements in art so that our visitors may see examples of what is being done by the artists of our own day. Important temporary exhibitions such as our showings of tapestries, of our Mesopotamian antiquities and contemporary American work bring to Toledo many visitors from nearby cities. The students in our school of design and in our other classes also make much use of the exhibitions as well as of our permanent collections.

In this connection, we should extend to the newspapers of Toledo our appreciation of their cooperation. All of them have been most generous in the space which they have allotted to the Museum and its activities. The newspapers of other cities, particularly those in New York, Chicago, Detroit and Boston have also carried articles upon our important exhibitions and our acquisitions as have also the art periodicals of the country and we have upon the occasion of such notable acquisitions as our tapestry, our Gothic statues and our Monet, received notices and favorable comment in the art publications of Europe. Through the courtesy of the Toledo Broadcasting Company we have made use of the radio in announcing our exhibitions and our educational activities. All of these announcements have been very brief, most of them lasting but one minute and the longest but five minutes.

During the year we have continued our efforts looking toward the creation of a park opposite the Museum and the extension of

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Jefferson Street to the Museum. To this end, we have had the whole-hearted cooperation of the Mayor, the administrative officers and the City Council. The latter authorized by unanimous vote, the issuance of bonds in the sum of \$160,000 for the park project and as soon as funds were available, issued \$80,000 of these bonds. Negotiations were begun by Mayor Jackson for the purchase of the property at the corner of Parkwood and Monroe Streets and these negotiations have just been completed. A bond issue of a half million dollars for street widening and extension was passed by vote of the people at the last election and from this bond issue funds will be available for the extension of Jefferson Street. It is expected that the formalities leading toward the condemnation of property for this project will be begun at once and that the actual work of street and park construction will be completed within the next two years.

Plans for the two additions to our building for which our Founder, Edward Drummond Libbey provided the funds, have been carried forward under the direction of the Building Committee. It had been hoped that these plans and the specifications might have been ready for bids in the fall, but the tremendous mass of detail in connection with the structural, heating, ventilating, plumbing and lighting work has prevented the architect's office from having the plans in such shape that they could be sent out to contractors. The general form of the additions has been established for some time. After making over a hundred sketches and perhaps twenty or thirty models, a design for the facade for the new wings has been established which is perfectly harmonious with the present building and which will greatly enhance its beauty. Very careful consideration has been given to the exact relation of proportion between the building and the additions and as a result a plan has been evolved which gives to each wing a facade and an approach similar to that of the existing building. Plans for the school wing are practically completed, giving us splendid class rooms on the ground floor, together with adequate locker space and other facilities necessary to the conduct of our school. The major portion of the main floor of this wing will be devoted to galleries, for most of our school work is carried on in them rather than in class rooms, where the students may be inspired by the master works in our permanent collections and by the temporary exhibitions. Much of this space will be left unfinished for the time being so that it can be

developed in connection with the growth of our collections in a proper chronological sequence.

The Music Hall wing has presented many problems, most of them of a technical nature. These have practically all been solved and we are now looking toward a hall which will seat between 1250 and 1500 people. It will have a stage of ample proportions with a 50 foot proscenium opening and a depth of from 40 to 50 feet which will make it adequate for a great orchestra or chorus. At the same time it can be reduced by curtains so that it will not be too spacious for the soloist. The principal access to the Music Hall will be from Monroe Street with a carriage entrance available from Lincoln Avenue and connection provided to the Museum itself. The Metropolitan Museum has for the past ten years had great success with the orchestral programs given in its galleries where those who came to hear the concerts had also the opportunity to see the art treasures before and after the concerts and during the intermissions. With our Music Hall giving easy access to the galleries, this feature which has been so popular in the Metropolitan should be equally welcomed in our own Museum.

We have, through the use of our unrestricted income, considerably reduced our indebtedness for the properties which were purchased to provide an adequate setting for our enlarged building. It is expected that all of our payments for real estate will be completed within three more years so that we will own this property free of debt.

Our usual educational activities have been continued and expanded in such directions as we have found a concerted and sustained demand. Most of our expansion has provided more opportunities for the school children of Toledo to take advantage of the bearing which the Museum's collections have upon their studies. We have made especial efforts toward interesting the students of the high schools. A number of lectures which would bear upon their work in various departments were prepared and offered through the principals to such teachers as care to bring their classes at convenient hours. As a result, during the year, sixty-seven classes including 1,752 students visited the Museum.

Forty-four talks were given to convention groups, clubs and boy and girl scouts, the attendance at these reaching a total of 3,950 adults and 2,115 children. Numerous out-of-town schools took advantage of visits to the Museum, especially in the spring, and last year

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BOY SCOUTS STUDYING FOR THE ART MERIT BADGE

forty-one talks were given to such groups from nearby towns and cities, reaching a total of 815 children and 467 adults. One hundred sixty-nine talks were given to classes from thirty-one of the public, parochial and private schools of Toledo. These were on subjects requested by the teachers to serve as a background for the regular class-room work and the attendance at them amounted to 5,971 children.

Sunday afternoon talks on the permanent collections and exhibitions were continued throughout the year. The Art Appreciation class devoted its attention in the forepart of the year to the study of paintings, considering principally the outstanding ones in the Libbey, Secor and Scott galleries. In the fall its attention was directed to the print collection. The Art History class, which has in past seasons studied ancient and medieval art, took up the Italian Renaissance for the 1928-29 season and for the current one has passed on to the study of the Renaissance outside of Italy.

We inaugurated in the fall of 1928, a course in Oriental Art which was pursued to its conclusion in the spring by a number of students. For the current season, that course, which had been on the Art of Japan, was expanded into a comprehensive though summary course on the Arts of the Orient. As such, its attendance has more than doubled. All of these regular courses are offered through cooperation with the Toledo University for college credit, although each individual lecture is so planned that it will be of interest to one who has not attended the preceding ones and has no intention of following the complete course.

In response to the request of a great many museum visitors, a considerable number of special lectures have been given on the temporary exhibitions—one of them being given in Spanish by Senor Grosso for the Spanish students in the schools. The Saturday morning gallery talks for school children selected by their teachers have been continued through the year as have the art talks for children. These last are now given three times each week, once on Saturday afternoon and twice on Sunday afternoon. The art talks are our most popular activity and during 1929 there were in attendance at them 15,657 children and 1,441 adults. This attendance is only surpassed by that at the motion pictures which, due to their nature, can be given more frequently, being shown three times on Saturdays and three times on Sundays. The attendance at these reached a total of 32,838 children and 3,952 adults.

The motion picture programs are planned to supplement the art talks and provide instruction as well as entertainment. The number attending them each week has so increased especially during the fall of 1929 that the Lecture Hall in which they are held has been crowded beyond its capacity and it will probably soon be necessary to arrange to transfer both the art talks and the motion pictures to the Museum Hemicycle.

Our Sunday concerts, made possible by the generous cooperation of the musicians of Toledo, have had a total attendance of 11,318 during the past year—twenty-six concerts having been given. Although the capacity of our hemicycle has been taxed on no occasion

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during the past year and only once or twice since it was opened, the attendance would seem most satisfactory in view of the inroads which have been made by the radio and other counter-attractions.

Numerous lectures on art have been given outside of the Museum by members of the staff to various organizations in Toledo which for some good reason could not come to the Museum.

The Museum School of Design has about reached the limit of its capacity with our present facilities. We enrolled in October 1929, 1,652 students and at the close of the year the percentage of those who had dropped out of the classes was the smallest in our entire history. We have continued the standard courses in the fundamental principles of color and design and their application. We have devoted considerable attention during the year to the improvement of our methods of teaching, particularly as regards the children's classes and have, we feel, made considerable advances in the light of our previous experience. We have also inaugurated in an experimental way a new series of children's classes. The public schools are now engaged in developing an art curriculum for the junior high schools. This is made possible largely by Mr. Libbey's bequest to the Board of Education of funds for scholarships for teachers. These scholarships have been used during the past two summers to prepare public school teachers for art teaching. As yet, it is not possible to introduce this work into all of the junior high schools. The Museum has always felt that its methods of teaching art in contact with the masterpieces in its collections could be used to advantage not only with the selected students that come to our Saturday classes, but with unselected groups. To determine the validity of this theory as well as to cooperate with the Board of Education in their development of the junior high school art curriculum, we began in September to give at the Museum an art course to the Roosevelt, Washington, Monroe and Warren Junior High Schools. These four schools were selected because of their proximity to the Museum, their size and the fact that their combined student body is an average cross section of that of the entire city. The work given them is dissimilar to our regular Saturday classes in that it centers about the development of group projects stressing the cooperative rather than the individual spirit. The principles of design are taught through their application to home beautifying and city planning projects

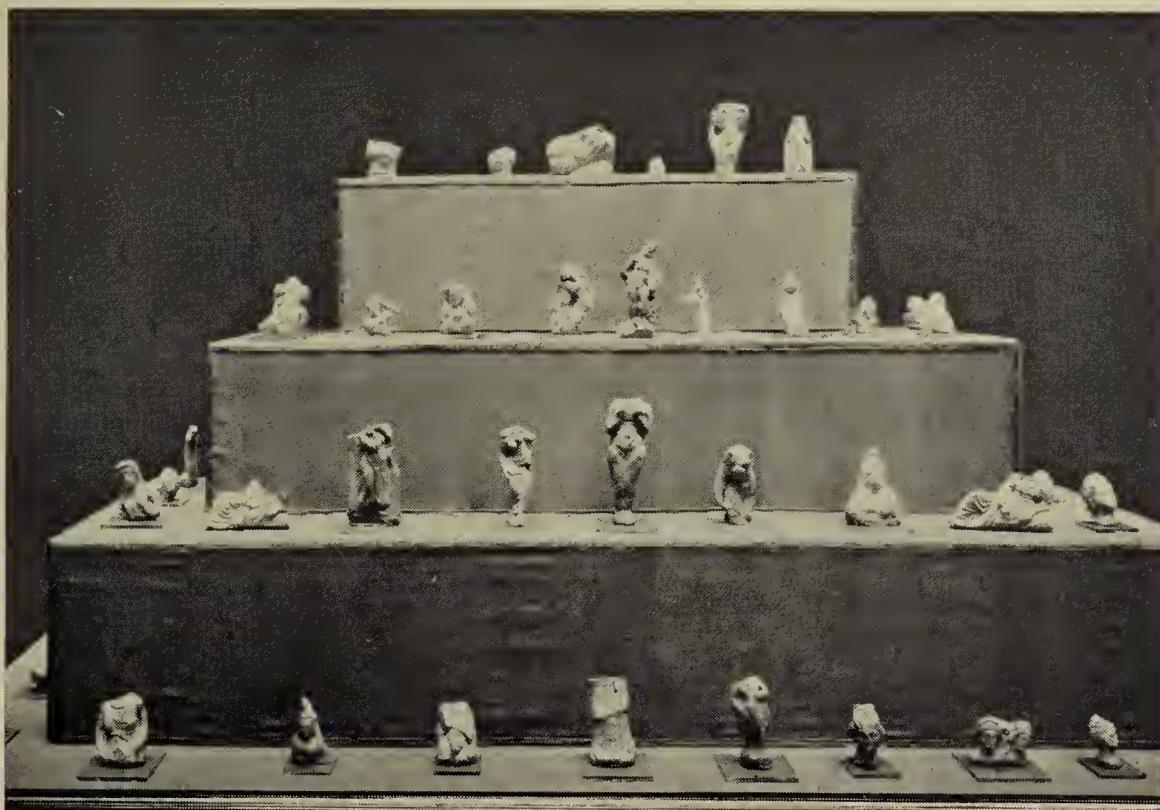
rather than through the production of an abstract though useful design. As yet, it is too early to predict the results of this work but indications are that it will shed a most interesting light upon the artistic instincts of the young people of Toledo and that it should be most productive in discovering such talent as lies hidden among them.

The courses for buyers and salesmen which we first inaugurated in cooperation with the Lasalle and Koch Company and the Lamson Brothers Company have been extended to include the employees of other stores. In the exhibition of the work of our school of design last spring, we showed the result of the work of one of these classes—an harmonious ensemble selected out of stock in one of the stores and combined by the principles of design and color combination studied in a Museum painting.

Our course in proportion for industrial designers has been continued through the year, being given to employees of the Toledo Scale Company and to the DeVilbiss Company, and to a group of printers and advertising men. In the exhibition of our school work, we also showed what were, so far as we have been able to ascertain, the first manufactured products ever designed in museum class rooms. These products were the result of the classes which we had conducted the previous year for the designers of the Owens Bottle Company and the Libbey Glass Company. The former produced on the Owens Bottle machine a series of bottles ranging from one ounce to 16 ounce capacity which had been designed on the principles which we taught in our class rooms. The Libbey Glass Company produced a series of inexpensive tableware also on automatic machinery designed from their studies with us. Both lines we understand, have been popular with the trade and it is perhaps also of interest that the Dayton Art Institute has adopted Toledo Museum designed glass for its lunch room. In this connection, it is interesting to note that in the last days of the year, the Philadelphia Museum of Art announced that it had received from an anonymous donor an endowment fund of \$150,000 to make possible the employment of an art consultant who would do for Philadelphia industries what we have been doing for those in Toledo.

We awarded last year for the first time, the Stevens scholarship to our most promising student, Miss Edna Remmert. Her year of work at the Chicago Art Institute has justified both the award of the scholarship to her and

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FIGURINES FROM OUR EXCAVATIONS AT SELEUCIA

the instruction which we had given her, for she has stood well toward the head of her classes in that large institution where she is in competition with many hundreds of students.

Perhaps the most outstanding accomplishment of the past year has been in the matter of accessions to our permanent collections, for after all, a museum of art must, to justify its name, possess great works of art. In its acquisitions, notably of the paintings by Monet, Clouet and Goya, the Art Committee has not only maintained the standard set by Edward Drummond Libbey in the formation of his own collection, which he gave to the Museum and with which these pictures will eventually hang, but it has also set a standard for future years. By its acquisition of the Monet, it has added a third picture by a great master of Impressionism to the Manet and the Degas. With the future acquisition of one more painting by perhaps the greatest master of that group, we can for all practical purposes consider Impressionism adequately represented in our Museum and pass on to the development of other fields. Likewise the acquisition of the Goya has filled a gap in another series—that of Spanish painting, which we have had represented by Velasquez, Zurbaran and Ribera. With the future acquisition of one or perhaps two more paintings that series may be considered as complete. The Clouet has founded for us another school,

that of French painting in the sixteenth century, which can be more fully developed as opportunity offers. This portrait of Elizabeth of Valois by its quality is well worthy of hanging with our great masterpiece—the work of Clouet's contemporary, Hans Holbein.

Very important accessions have also been made in other fields of art and all of them together with a few notable works acquired toward the close of 1928 are being shown for the month of January in Gallery VI, so that our members and our Museum visitors may readily comprehend the logical and orderly growth which it is the hope of the Art Committee to maintain for all of our collections.

The Mesopotamian Expedition which has been carried on jointly by The Toledo Museum of Art and the University of Michigan for two years has been again financed for the current season by the generous contributions of friends of the Museum together with a very substantial contribution from Mr. John L. Severance in the name of the Cleveland Museum as well as further aid on behalf of the Museum of the University of Pennsylvania. The enlarged contributions have made it possible to expand the staff to include a competent classical archaeologist with broad experience in excavation and to undertake the clearing of a much greater area than has heretofore been possible in any one season. Through the co-

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ANCIENT TOMB DISCOVERED AT SELEUCIA

operation of the British Air Service a photographic map of the entire site covering some eight hundred acres has been prepared. This map shows very definite remains of city blocks and houses and the unearthing of the most prominent of these has begun. Our finds of past years in which the work has been confined to upper levels have consisted mostly of Parthian and late classical material but we have every reason to expect that as we are able to go deeper we may discover relics of the more ancient Babylonian and Sumerian cities which once occupied this site. The results of the first two seasons' work have been most interesting and promising and it is our hope that this year's work will yield even more important results.

We have this year suffered a great loss in the death of Jefferson D. Robinson—a valued councillor and a staunch friend of this institution. His memory and that of his wife will be perpetuated in our galleries by four splendid paintings which he bequeathed to us.

Our loyal friend and trustee C. Justus Wilcox has turned over to the Trustees under the will of Edward Drummond Libbey the sum of \$100,000 to be used for the development of the Ojai property, one of the important holdings of the Estate of Edward Drummond Libbey. This fund will make it possible to so develop the property that it may become productive of

income for the uses of the Museum and when its purposes have been served in that way, it is to become finally a part of the endowment provided by Mr. Libbey's will for the maintenance and operation of the Music Hall.

In closing, we must express to our President, Arthur J. Secor, and to our Trustees a deep appreciation of their cordial cooperation, unfailing interest and wise counsel. The loyalty and devotion to this institution of our Staff also needs comment. In order that we might expand our work without undue added expense, each member of the staff has this year eagerly assumed added burdens. This cooperation of the Trustees and the Staff, coupled with the continued interest of our members has made possible the growth which this report records.

### APRIL EXHIBITIONS

THE Toledo Federation of Art Societies' Twelfth Annual Exhibition is being held at the Museum during April. Paintings in oil and watercolor, drawings, prints, sculpture and pottery by artists living in Toledo and the immediate vicinity are being shown. Only those works which have been approved by a jury, consisting of Miss Cora Miller Holden, prominent Cleveland artist and Karl S. Bolander, artist and Director of the Columbus Gallery of Fine Arts, will be exhibited. Miss Holden is

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a celebrated mural painter, among her works being the war memorial for Goodyear Hall, Akron, the Federal Reserve Bank in Cleveland, and four murals for the Allen Memorial Library, Cleveland. Mr. Bolander has been Director of the Columbus gallery for four years and as director of art education and lecturer in the department of fine arts at the Ohio State

Fair, he has done much to raise the standard of art appreciation in the state.

During April also, the Annual Exhibition of the Toledo Photo-Pictorialists will be shown. Fine examples of photography, selected from the works of members of the organization, will show the progress made during the past year by these artists with the camera.

## OUR ARCHAEOLOGICAL EXPEDITION

THE Toledo Museum-Michigan University Archaeological Expedition is now completing its third season's work in Mesopotamia. Reports from the field indicate that this, its first full season, is most productive. Considerable quantities of terra-cotta figures, fragmentary and complete pottery vases and architectural elements have been unearthed. A great number of coins have been discovered, some of them of silver and gold and so well preserved that they are readily identifiable. Most of them were found in the upper levels and hence belong principally to the first centuries of our era.

A well-built brick tomb with vaulted roof has been completely unearthed. It shows certain peculiarities of construction which as yet are unexplainable. The arch of the roof was made of burned brick laid with mud mortar. There are arched openings on either side of the structure which would seem to indicate that it was originally entirely above ground and that these openings were the means of entrance to it. It is now, of course, a considerable distance below the present surface, and its roof is perforated by a chimney-shaped entrance, which may possibly have been used as a means of access in later years, after earth had accumulated to such a height as to cover up the lower entrances. Unfortunately, it had been rifled in antiquity, but even so it yielded many important finds, including rings, bracelets and pendants of bronze, silver, alabaster, carnelian, agate and other materials. A Sassanian coin discovered in the tomb does not indicate that it was constructed in that period, but rather that an earlier excavator in his haste to plunder the tomb dropped this coin which forms for us a record of his visit.

Another discovery which may be of great importance is that of a parchment manuscript which is most unusual in Babylonia. The excavators discovered a small jar sealed with bitumen. Upon removing this seal there was found inside of the jar a bronze cylinder which had originally been capped at both ends. One of

the caps, however, had fallen off. Within the cylinder was a small roll of parchment. Fearing that exposure to air would cause it to fall to pieces and hence forever obliterate any writing that it might contain, cylinder and parchment were immediately wrapped in cotton, put in a carton and the whole dipped in paraffin to effectively exclude the air and preserve the parchment until it could be opened under the most favorable conditions.

Through the cooperation of the British Army Air Service, a complete photographic map of our site, some eight hundred acres in extent, has been made. Ours is perhaps the most extensive air map that has ever been made for the use of excavators.

The greater portion of the year's work has been devoted to unearthing a domestic structure which covers at least half of a normal city block. This, from the evidence of coins, figurines and other fragments, appears to be a palace of the Parthian period. This little known but once powerful people occupied the site of ancient Seleucia after the destruction of that city by the Romans. As our knowledge of them is so slight, our excavation may find its chief importance in the discovery of information about them.

The work will soon cease with the coming of the rainy and hot season, but will be resumed again in the fall. The current year's work has been confined almost exclusively to the upper levels of the site and hence the remains from the earlier occupations are still practically untouched. When the Parthian level has been cleared away after first being fully investigated and accurately recorded, it should reveal a stratum of remains of the Greek site of Seleucia and that, in turn, should give way to the Babylonian town of Opis, under which should be evidence of the earliest of the settlements on this site, the Sumerian city of Akshak. As our excavators go deeper into the mounds and further back into the history of the human race, their finds should become increasingly more interesting.

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## HOURS

The Museum is open week days from 9 A. M. to 5 P. M.  
 On Sundays and Holidays from 1 to 5 P. M.  
 Admission is free at all times.  
 Children and Study Clubs are especially welcome.

## MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

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